

**COMPLETION REPORT FOR AUDIOVISUAL PRODUCTION SERVICES
WITH
OPTIONAL INSTALLATION SERVICES**

TITLE: Full title of program

MEDIA NUMBER: Assigned NPS number and park acronym i.e. JODA TV-472

TRT: Total running time of program

**PROJECT
NUMBER:** Assigned NPS "Project Number" i.e. 96-153

CLIENT: Official NPS site name—i.e. John Day National Monument

COMPLETED: Date program completed

FORMATS: Master formats delivered of final program. Also state accessibility features, such as the type of captioning, audio description, assistive listening, etc., on each master (i.e. "1 Closed Caption Digibeta Master, 1 Digibeta Master (no caps), 1 BCT-SP open captions," etc)

**NPS PRODUCER-
DIRECTOR:** State the NPS Contracting Officer's Technical Representative

**NPS PRODUCTION
ASSISTANT:** State the NPS Production Assistant (if applicable)

**CONTRACT PRODUCTION
COMPANY:**

**PURPOSE OF
SHOW:** A brief paragraph stating overall theme of program

RESTRICTIONS: A brief statement discussing whether or not the program is restricted and, if so, what is restricted (i.e., music, historical images, some stock footage, etc)

NARRATION: State narrator's name, restrictions, if any, and type of clearances acquired (i.e., license, permission letter, etc)

- MUSIC:** State music used—i.e. original composition, library music, already recorded music, restrictions, if any, and type of clearances acquired (i.e., license, permission letter, etc)
- OTHER TALENT:** State any other talent used, including interviews, restrictions, if any, and kind of clearances acquired (i.e., license, permission letter, etc)
- GRAPHICS:** State the type of graphics used and general restrictions, if any
- STOCK FOOTAGE:** State the type of stock footage used and general restrictions, if any
- TOTAL NUMBER OF BOXES DELIVERED:** List number of boxes delivered. (All boxes delivered should be labeled with the park acronym, media number and number that box is within the series, i.e., 3 of 5).

ATTACHMENTS:

- 1 “Licenses/Release Forms, and Permission Letters.” All elements of this production need to be accounted for, such as music, narration, additional talent, and interviews. Attachment 1 should include all licenses, release forms, and/or permission letters necessary for use of every element except stock footage and graphics.
- 2 “Source Material List and Stock Footage Release Forms.” This list has a number of purposes, such as: a) a listing of all tapes, film, etc. delivered in the deliverables, b) a listing of all tapes, transfers, CDs, DAT, etc. used in the production, c) a listing of all **restricted stock footage** within the production, and d) where the clearance paperwork is (should be included in this Attachment 1). See the attached sample under Attachment 2 for the correct tables format. Note that all of the material listed will not necessarily be in the final production, in which case it may not have an assigned tape number for editing purposes.

ATTACHMENTS CONTINUED:

- 3 “Graphics.” Copies of graphics, including source, restrictions, and agreements. A copy of each graphic should be included in this attachment. At the bottom right-hand corner, each graphic should be assigned a number that corresponds to a list which will state the original format of the image, the title or a general description of this image, where the image came from, whether or not it is restricted, where the image is currently and what kind of paperwork was received. This paperwork should be included in this attachment. All materials, such as prints, transparencies, etc. should be included in a separate binder. See the attached sample under Attachment 3 for the correct table format.
- 4 “Credits.” A listing of credits as they appear in the production.
- 5 “Final Script.” A hard copy of the final script.
- 6 “Sequence Information.” This section should include EDLs of the completed show. If the production has been finished on a system that cannot produce an EDL, we want the EDL that is closest to the final product. Also include any disks, zips, etc. of the show.
- 7 “Detailed Logs.” Detailed logs of camera rolls, sound effects, etc. should be included in this attachment. All logs, film, videotape, DAT tape, etc. should correspond and be labeled in such a way so that it is clear which log refers to which camera roll which in turn refers to which video transfer. Sync audio should refer back to the corresponding camera roll.

All attachment cover sheets shall follow the below examples:

Attachment 1

“John Day Fossil Beds: A Place of Discovery”
JODA TV-472

Licenses/Release Forms **And** **Permission Letters**

Attachment 2

“John Day Fossil Beds: A Place of Discovery”
JODA TV-472

Source Material List **and** **Stock Footage Release Forms**

Below is an example of the types of things that should be included in each entry. Material should be entered in numerical order based on the number they are given for editing purposes. All other material should be listed after this.

“John Day Fossil Beds: A Place of Discovery” JODA TV-472 Source Material List

Assigned Tape Number for this project	Source Tape Name (such as camera roll number)	Brief description of contents of tape	Tape Format	Restricted (Yes/No)	Timecode of restricted footage in finished production	Box #	Miscellaneous notes (include transfer information and source/paper work information if restricted)
101	CR 94-44, 45	Scenics at Painted Hills	BCT-SP	No		1	Transfer of film CR 94-44, 45
102	CR 94-46, 47	Various scenics at Blue Basin Historic pics	BCT-SP	No		1	Transfer of film CR 94-46, 47
202	Audio interview w/ Ted Fremd	Interview re: paleontology	BCT-SP			2	Transferred to beta for rough cut, see original DAT for final use
210	Audio Interview w/ Ted Fremd	Interview re: paleontology	DAT			5	Master of show
400	MOCO @ HFC		BCT-SP	Yes		2	ROUGH MOCO see tape #510 for final MOCO and individual pics for restrictions
504	TV-638 HAVO “Inside Hawaiian Volcanoes”	Finished NPS production MP-299 “Crater Lake”	Digibeta	Yes	01:05:30	2	See permission letter from Dr. Siske at Smithsonian

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Attachment C

511	Laser Crystal Fusion, etc	Laser crystal fusion in a lab w/ scientists	BCT-SP	Yes	01:17:25	3	See release form from University of Berkeley and David Smeltzer
512	“Mt. St. Helens Eruption: Dr. Donald A. Swanson”	USGS footage of Mt. St Helens eruption	BCT-SP	No		4	From USGS, in the public domain.
N/A	Audio interview with Jane Doe	Interview re: geological processes	DAT	Yes		6	Not used in production. See release form
N/A	CR 94-44, 45	Scenics at Painted Hills	Film	No		6	Original film, transferred to tape 101

Attachment 3

“John Day Fossil Beds: A Place of Discovery”
JODA TV-472

Graphics

Below is an example of the information that should be included in this section.

Graphics used in “John Day Fossil Beds: A Place of Discovery” (JODA TV-472)

Graphic #	Title of Graphic	Restricted Yes/No	Timecode of restricted footage in finished production	Format of image used	Location of original graphic used	Miscellaneous notes (include MOCO source tape or how image was imported & source/paperwork information if restricted)
1	Charles Darwin	Yes	01:15:35	Color transparency	Returned to HFC-Reference Service	See Shrewsbury Museum Services permission letter
2	Thomas Condon	Yes	01:10:20	8x10 b/w	Returned to John Day Fossil Beds	See permission from University of Oregon
3	Fast Freight—Early Days of Barns, Oregon (P71-67)	Yes	01:08:05	8x10 b/w	Included in binder	See permission from Grant County Historical Museum

List credits as they appear in the show

Attachment 4

“John Day Fossil Beds: A Place of Discovery”
JODA TV-472

Credits

Attach hard copy of Final Script

Attachment 5

“John Day Fossil Beds: A Place of Discovery”
JODA TV-472

Final Script

Sequence information should include EDLS, both print outs and disks, zips, etc.

Attachment 6

“John Day Fossil Beds: A Place of Discovery”
JODA TV-472

Sequence Information

Attach logs of individual film rolls, sound recordings, etc.

Attachment 7

“John Day Fossil Beds: A Place of Discovery”
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Detailed Logs